



ATTRACTIONS FOR WEEK.

SALT LAKE THEATRE—"A Gentleman from Mississippi." All week. Matinee Wednesday and Saturday.

COLONIAL THEATRE—"A Knight for a Day." All week. Matinee Wednesday and Saturday.

GRAND THEATRE—"Monte Cristo." All week. Matinee Wednesday and Saturday.

ORPHEUM THEATRE—"Monte Cristo." All week. Matinee Wednesday and Saturday.

BUNGALOW THEATRE—"Monte Cristo." All week. Matinee Wednesday and Saturday.

In the Salt Lake theater tomorrow (Monday) night and week, with matinee Wednesday and Saturday, that much heralded comedy of Washington life, "A Gentleman from Mississippi," will be seen for the first time in this city. This comedy is the work of Harrison Rhodes, the novelist, and Thomas A. Wise, and produced by William A. Brady and Joseph R. Grismer, who, it is said, are sending a notable cast, headed by James Lackaye. Among the other well-known players are Osborne Searle, Hal DeForest, Fletcher Harvey, J. P. Winter, E. A. Sparks, H. Bratton Kennedy, Fred Adams, and the Misses Virginia Pearson, Olive Harper, Minnie Barrett and Adelaide Wise.

"A Gentleman from Mississippi" tells a quaint but logical story of the arrival of a new senator in Washington, in the belief that every man who sits in the congress is bent on serving his country. He tells his tale to young "Bud" Haines, who "covers" the news of the capital for a great New York City daily, and the spy, knowing reporter laughs at the man of forty years who has resided on a plantation, and who thinks that he can do a patriotic duty in the senate without let or hindrance.

Senator Langdon introduces the gifted reporter to the two Langdon girls, and then "Bud" begins to think seriously of accepting a proposition to become the older man's private secretary. He at length does accept, and proceeds to teach the older man the way the game is always played and the way it sometimes can be beaten. And one of the daughters aids in playing the game young Haines' way, and the other daughter aids in playing it the other way, to her father's grief, her own undoing, and the general dismay of young Haines, who had thought her a goddess.

That this is one of the notable comedies of the age may be gained from the fact that it ran last season in New York City, for twenty-two weeks in Chicago, and that it outlasted every other play of the season in the former city, although it was put forward with no other claim than that it was a comedy of American life and character.

When it is said that it ran last season, it is not meant that it ran four months, or six months, or through a conspicuous part of the theatrical year, which is from September 1 to April 30. "A Gentleman from Mississippi" was produced continuously in New York from the time of its September production there, a week after it was originally made known in Washington, D. C., until mid-June, when it was transferred from the Bijou, the theater to the roof auditorium of the New Amsterdam theater, where it ran throughout the hot weather, being transferred to the Bijou for the resumption of the run.

It is "A Gentleman from Mississippi" which Mr. Roosevelt, when present, described as "perfectly corking; bully, a ripper," and which has had the expressed approval of every important man and woman who has seen the comedy in either its New York or Chicago run.

"At the Country Club" is the headliner of the bill that will open at the Orpheum this (Sunday) evening. It is described not only as a costume triumph but is also the best kind of entertainment, with its diverting, clean comedy, tuneful music and novel situations. There are thirteen people in the act and every one of them is said to be the possessor of a good singing voice, a pair of nimble dancing feet, a prepossessing appearance and, above all, the ability to wear to the best advantage the many gorgeous millinery creations and triumphs of the modiste's art. The history of the playlet is woven around a recent incident that occurred at a swell country club near New York. The book and music were written by George Sink, the author of "Bill Simmons." It is being produced by Jesse L. Lasky, who is known

as the producer of such popular offerings as "A Night on a Houseboat," "The Military Oratorio," and "The Seven Hoboes."

Maxim's Models, described as living reproductions of the world's famous paintings, were shown here last year and proved to be a decidedly pleasing novelty. Ten pictures in all are shown, which, by means of ingenious coloring effects, are brought out perfectly.

The Arlington Four, composed of the Messers Leevers, Lee, Munny and Roberts, is a singing and dancing quartette of popular songs, a great deal of comedy and some dancing that is out of the ordinary. There are something like a dozen genuine song hits in the play, including "Life is a See-Saw," "The Little Girl in Blue," "Whistle When You Walk Out," and the splendid ensembles which mark the openings and finales of both acts. The song numbers are staged with fine regard to artistic effect, and the electrical embellishments cleverly conceived and prettily presented.

The principal comedy part is that of Jonathan Joy, a waiter, who masquerades as a nobleman and gets into and out of all sorts of trouble. This season the role is being played by Mr. Edward Hume, who will be remembered as "Skivers" in the "Flower of the Rauch" at the Colonial theater last season, who comes with a record of achievement far more solid than most players of comedy roles have found essential to their fame. Hume is said to be funny without trying—a natural comedian who doesn't have to resort to "mugging" and the cheap tricks too frequently resorted to by many im-

propiety man, collector of lithos and lecturer on the street corners, where he would advertise the show while standing on the stonewall. Brady was happy when he could get the leading man sick, so that he could play his part, and he did it and did it well.

In the summer, when the show season was over, he was a news and candy vendor on the Southern Pacific railroad. Both he and Mr. Grismer are now millionaires. Mr. Brady was the first theatrical man to make Salt Lake a week stand. He did this with "In Away Down East."

In these days the old Valley house, at the corner of South Temple and West Temple streets, was headquarters for the theatrical people. Andy Brizon was landlord and he would meet the companies out on the road and escort them into Zion. Should any one of the companies so obscure that his hotel would absolutely cry, Mr. Brady and Grismer, made a fortune.

In all the towns where they played in those days Mr. Grismer always carried the baggage, that is, the little handbags, which announced the coming of the show.

"Some of these days I am going to quit the road. My good wife has long wanted me to settle down and I have almost made up my mind to do so. I can look back and say that in all the years that I have been coming to Zion that I have always heralded the coming of the best that there was in the operatic and dramatic line."

Brady and Grismer will during this year present other attractions at the Salt Lake theater, among which will be Wright Lorimer in "The Shepherd King," Robert Mantel; the handsome

sonators of comedy characters. He has a good singing voice, is an eccentric dancer, and should meet all the requirements of one of the best comedy roles ever written into a musical play.

The quantity humorous part of Tilly Day, the "servant lady," who closes with Joy in a screaming family scene, will this season be impersonated by Miss Grace DeMar, who played the part with great success in the east last season. Miss DeMar is an unusually attractive young woman, but who is not at all afraid to veil her natural beauty behind the make-up necessary to the character. Miss DeMar has the happy faculty of singing her songs so that they are heard, and every line understood.

Miss Virginia Stuart, soprano, is another newcomer who is quite likely to

whose management "A Gentleman from Mississippi" will be presented at the Salt Lake theater all the coming week, are old-timers in this region, and Mr. Grismer owns considerable real estate in Salt Lake. They were here in the early eighties, when the Joseph Grismer-Phoebe Davies company was the great company of the west. I piloted the company as advance man and our coming was looked forward to the same as the semi-annual conference. The speaker was Sam Thrall, who is the advance representative of "A Gentleman from Mississippi," and he was talking to The Tribune.

"Yes, I have been coming to Zion myself for twenty-eight years," he continued. "I was a young fellow then—just past 16 years—and on my first trip here I heralded the coming of Robert McWade, who played 'Rip Van Winkle.' There was only one theater here then, the Salt Lake theater. Then I announced the coming of Edie Ellder in 'Hazel Kirke,' and on my third visit I was piloting the Grismer-Davies company. Salt Lake was then, as now, a corking good show town, and so were several other towns in Utah. We played 'Called Back,' 'Wages of Sin,' 'The Burglar,' 'Hine and Other,' 'The Burgess,' etc. It was then in the early eighties, and Mr. Grismer rehearsed the old Home Stock company, of which Gov. Wells, Horace Whitney, Phil Murray and several other well-known Salt Lake residents were members."

"We played Springfield, Provo, Payson, American Fork, Lehi, Ogden, Logan and Brigham City," Grismer said, "and his wife always made it a point when in towns south of Salt Lake to get to Springfield on Sunday, so as to stop with Beefsteak Harrison."

"At that time Mr. Brady was the

wife of Mr. Brady, Grace George, who will also be seen in "Only a Woman's Way."

"The Circus Man," Klaw and Erlanger and Joseph Brooks' production of Eugene Presbury's dramatization of Holman Day's novel, is booked to open in Boston in November. The play has made a good impression on the road. Martin Arbeckle, who plays the part of "Fighting" Jimmie Look, is happily cast, with a very strong supporting company. Extremes meet in the play—Texas and Maine. It is an encounter between a rough and ready circus man and a New England banker.

"One day I was riding on a train from Chicago to New York," says Winona Wylder, the "Little Cheer Up" girl, "when my eyes happened to strike these lines in a magazine. There is enough tragedy in life; the greatest benefactor of the race is the one who scatters sunshine wherever he goes and is not afraid of a good hearty laugh. If you can call that a motto, that has been my motto in life ever since."

The season of 1909-10 has opened brilliantly for Charles B. Hauford. The public has left no doubt of its readiness to welcome him in a modern play, provided that it presents a character sufficiently strong in human interest to call for his best abilities. "The American Local," as interpreted by him, is a study in human nature and not a merely farcical creation, and the comedy is the more effective because it is a spontaneous outgrowth of the plot.

John Slavin and May de Souza are in rehearsal with the new Klaw and Erlanger production, "The Air King."

cal typewriter number, which opens the third act. The chorus girls representing stenographers are seated at machines, and as they operate the keys, chimes operated by electricity, and placed all over the house chime an accompaniment to the words of their song. The audience is always mystified at this number and invariably demands a dozen encores.

Samuel E. Rork's massive production of the musical extravaganza, "The Land of Nod," will occupy the stage of the Colonial theater shortly, and in view of the fact that it was one of the biggest hits here last season, it will undoubtedly draw capacity business during its engagement.

The two steel uprights that will support the balcony of the new Mission theater arrived yesterday and were put in place last evening. The balcony construction will begin at once and the first of next week the plasterers will begin their work. The Mission opens on December 1st with Sullivan and Considine's "Deceitful Vaudeville." This circuit was decided upon after long consideration and after looking into every vaudeville circuit in the west. The Imperial Vaudeville's ex-friends from coast to coast and friends are to be found in the principal cities of the country. Outside of the theater itself, the Mission is ready for the opening. The electrical fixtures, seats, scenery, spot lights, carpets and finishings have all been prepared and are in the house ready, the Mission would be ready for an opening today. Prof. Molteni, a man who has spent fifteen years in vaudeville, has been engaged as leader of the orchestra. Under him are some of the best musicians of the city. The Mission promises to lay special stress upon the music as well as many little details which have been arranged for the comfort of the public.

This Sunday, October 24, William Mack, Blanche Douglas and the William Mack Stock company at the Grand will give to Salt Lake theatergoers for the first time since its production here by James O. Neil, that great old classic drama, "Monte Cristo." After all is said and done, old friends and things, and those that are remembered in the earliest days are best, and in "Monte Cristo," "Monte Cristo" has made for James O. Neil, for William Barrett, for George Vaughn and other great artists on both sides of the water thousands of dollars, and it still continues with the stock companies to be one of the greatest commercial assets they have. Miss Blanche Douglas plays Mercedes, one of those parts which does not make the actress but takes the actress to make the part, while Mr. Booth, Mr. Alayne, Mr. Allen, Mr. Benney, Mr. Miller and Mr. Moore are all suitably cast. Bessie Dainty, Irene Dettin, Miss McNaughton, all have prominent parts, and the scenery of which there is a ton is all that has ever been offered here by any production, including the best. It has been the constant aim of Mr. Mack to have the stock productions of the Grand equally as good as the stock productions somewhere else. He is quite willing that they should be compared with the best that has ever been seen in the city, regardless of the price. The matinees are on Wednesday and Saturday and the season reservation for the Wednesday matinees is still open. In the near future Mr. Mack promises the revival of the "Circus Man," "The Great Divide," "Jimmie Mordred" and "Brown of Harvard."

John Philip Sousa, the noted composer and leader, who is now bringing his superb band organization to the tabernacle under the direction of Dr. Pyper of the Salt Lake theater in the course of his concert tour, has been enjoying the free and wholesome atmosphere of nature in his Camp Comfort in the heart of the picturesque Adirondack mountains of New York state. As is the custom of the veteran conductor, he has not been recently idle during the summer months, having taken advantage of the bright mornings to lend inspiration to his new work, just completed. Sousa is ended with having said that for the composition on an extended score, he has placed the conductor's environment to be found and enjoyed in the Adirondacks. The abundance and variety of song birds that are constantly in evidence in this range, nearly the last in the Adirondack system, prevents him from wandering from a musical vein. The new opera is expected to be Mr. Sousa's best work.

Many houses are operated under all leases, made when the theater still was the factor, and the rentals of these are usually very low. The renewals always see a big advance, says Evans, and for as long as the Broadway theater was leased for ten years at a rental of \$45,000. This year the new lessees are paying \$70,000 a year. The Empire theater, which is almost sure to be sold, was leased in New York for \$35,000 a year, but under different management. Recently, \$35,000 was refused for the site, no account being taken of the building, which cost considerably more than a million dollars. There are first-class theaters in New York which still rent for as little as \$30,000, under old leases. In Chicago, the Colonial theater rents for \$50,000, and the Forrest theater in Philadelphia demands the same amount. In Boston the range is from \$30,000 to \$45,000, in Cincinnati, Detroit and St. Louis from \$20,000 to \$40,000 a year—and so it goes.

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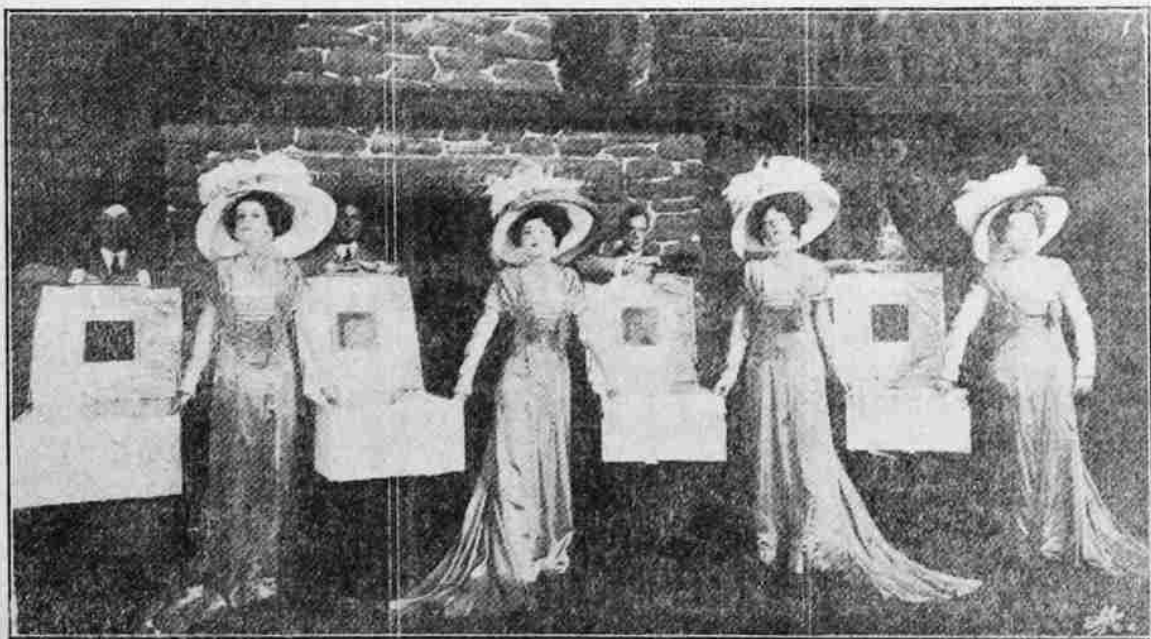
SCENE IN ACT II "A GENTLEMAN FROM MISSISSIPPI."

by Harry B. Smith and Raymond Hubbard. Associated with them in the production will be Josie Hall, Ida Fitzhugh, Frank Belcher, "Scamp" Montgomery and Thomas Meighan.

One of the last letters written by Clyde Litch was addressed to Miss Zola Sears. In a gossip sort of way the playwright referred to his trip and had this to add about Miss Sears' comedy. "I think the dialogue of 'Kitty and the Canary' is the funniest I have written yet, and I believe it will prove a human little play even if it is a farce comedy. When Mr. Litch first began work on the play he said: 'The title is such a corking good one that if we announce it prematurely somebody will be sure to appropriate it, so we'll say 'The Manicure Girl' for the present.'"

A musical comedy or music opera of the first class averages a cast of about seventy-five people, while I suppose about seventeen is the average number for a dramatic company, says Hartley Douch, in Everybody's magazine. A prima donna, who is not a star, gets from \$100 to \$250 a week, the principal comedian from \$150 to \$500 a week, the tenor from \$75 to \$300, the bass about the same. The minor characters range from forty to a hundred dollars a week, while show girls get twenty-five and thirty dollars, and chorus people from fifteen to twenty-five dollars, the average salary being about eighteen dollars.

A genuine novelty of "The Girl Question," the delightful music play by Hough and Adams, and music by Joseph E. Howard, which comes to the Colonial theater before long, is the musi-



"THE COUNTRY CLUB" ALL WEEK AT THE ORPHEUM.

"JEE GRISMER AND WILLIAM J. BRADY."



THE DANCING MADCAPS, WITH "A KNIGHT FOR A DAY."